



LITERARY SUPPLEMENT

TLS

INDEX OF BOOKS REVIEWED

Architecture:

- E. N. Bacon: *Design of Cities* ... 169
C. Brundage: *Structural Architecture* ... 190
G. F. Chadwick: *The Park and the Town* ... 188
C. A. Doxiadis: *Ekklesia* ... 169
A. Gomine and D. Walker: *Architecture of Glasgow* ... 191
B. Miller Lane: *Architecture and Politics in Germany, 1918-1945* ... 187
L. Mumford: *The Urban Prospect* ... 169
S. Nilsson: *European Architecture in India, 1750-1850* ... 189
N. Pevsner: *The Sources of Modern Architecture and Design* ... 190
T. Sharp: *Town and Townscape* ... 188
J. Simmons: *St. Pancras Station* ... 191
A. Toynebee (Editor): *Cities of Destiny* ... 169
S. Van Mous: *Le Corbusier* ... 190

Biography and Memoirs:

- T. Blackburn: *A Clip of Steel* ... 178
D. J. Enright: *Memoirs of a Mendocino Professor* ... 178
The Memoirs of Desmond Fitzgerald, 1913-1916 ... 176

- W. Manchester: *The Arms of Krupp, 1587-1968* ... 176
P. Mechanicus: *Waiting for Death* ... 179
E. Neeson: *The Life and Death of Michael Collins* ... 176

Education:

- M. C. Bradbrook: "That Infidel Place" ... 193
P. H. Coombs: *The World Educational Crisis* ... 193
P. de Azavedo (Editor): *La cuestión universitaria 1875* ... 193
P. L. Entralgo: *El problema de la universidad* ... 193
A. Latorre: *Universidad y Sociedad* ... 193

Fiction:

- P. Ableman: *The Twilight of the Yip* ... 192
J. W. Abreu: *The Torrent* ... 192
E. Gélber: *Shall I Eat you Now?* ... 192
A. Hamilton: *The Dead Needle* ... 175
B. S. Johnson: *The Unfortunates* ... 192
C. R. Maturin: *Melmoth the Wanderer* ... 192
A. Salkey: *The Adventures of Cathulph Kelly* ... 192
H. Tarr: *Heaven Help us* ... 175
G. Ward: *Intersections* ... 175

History:

- A. J. Barker: *The Chilling Mission* ... 193
J. Prosser: *Ashes in the Wind* ... 193
Literature and Literary Criticism:
H. Heine: *Stimmliche Schriften. Vol. I* ... 193
L. J. Zillman (Editor): *Shelley's Prometheus Unbound* ... 193

Philosophy:

- A. C. Danto: *Analytical Philosophy of Knowledge* ... 193
W. Hürich: *Jean Pauls Kritik des philosophischen Egoismus* ... 193

Poetry:

- P. Branscombe (Editor): *Heine, Selected Poems* ... 193

Politics:

- W. Goodman: *The Committee* ... 193

Psychology:

- A. R. Luria: *The Mind of a Mnemonist* ... 193

World Affairs:

- J. Gittings: *Survey of the Sino-Soviet Dialogue* ... 193
A. D. Sakharov: *Progress, Co-existence and Intellectual Freedom* ... 193

LIBRARY, UNIVERSITY AND PUBLIC APPOINTMENTS, &c.

Public and University Appointments

UNIVERSITY OF CAPE TOWN

LITERATURE IN THE HISTORY

Applications are invited for a post of Lecturer in the Department of Literature, to be held from 1970. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of R10,000 per annum. Applications should be sent to the Registrar, University of Cape Town, Rondebosch, 7700, by 15 February 1969.

Other Vacant Appointments

Kesteven County Council

COUNCIL

Applications are invited from suitably qualified persons for the post of Clerk to the Council. The successful candidate will be required to act as Secretary to the Council and to manage the Council's administrative affairs. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Chairman of the Council, Kesteven County Council, Lincoln, by 15 February 1969.

UNIVERSITY OF LONDON

INSTITUTE OF EDUCATION

Applications are invited for the post of Lecturer in the Department of Education. The successful candidate will be required to teach and supervise the study of education and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, University of London, by 15 February 1969.

MANCHESTER

UNIVERSITY PRESS

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, University of Manchester, by 15 February 1969.

CONVENT OF THE SACRED HEART

WOLFFSTOWN, SURINAM

Applications are invited for the post of Lecturer in the Department of Education. The successful candidate will be required to teach and supervise the study of education and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Convent of the Sacred Heart, by 15 February 1969.

Exhibitions

AGENCY GALLERY

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Agency Gallery, by 15 February 1969.

For Sale and Wanted

AUTOGRAFIA

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Autografia, by 15 February 1969.

UNIVERSITY OF WALES

UNIVERSITY COLLEGE OF SWANSEA

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, University of Wales, by 15 February 1969.

SCHOOL OF EDUCATION

SCHOOL OF EDUCATION

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, School of Education, by 15 February 1969.

Literary

THE JAMES TAIT BLACK MEMORIAL BOOK PRIZES

The James Tait Black Memorial Book Prizes are awarded annually to the author of the best book published in the United Kingdom in the previous year. The prizes are awarded in three categories: Poetry, Fiction, and Non-Fiction. The prizes are named after James Tait Black, a Scottish poet and novelist. Applications should be sent to the James Tait Black Memorial Book Prizes, Edinburgh, by 15 February 1969.

ENJOY WRITING

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Enjoy Writing, by 15 February 1969.

Appointments Wid.

RETIRED EDITOR

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Retired Editor, by 15 February 1969.

Educational

UNIVERSITY OF GLASGOW

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, University of Glasgow, by 15 February 1969.

ST. PATRICK'S COLLEGE

ARMAD, NORTHERN IRELAND

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, St. Patrick's College, by 15 February 1969.

SUCCESSION, HIGGS STUDY

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Succession, Higgs Study, by 15 February 1969.

Theatres

MEANING 20

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Meaning 20, by 15 February 1969.

Services

PRINTING

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Printing, by 15 February 1969.

Books and Prints

JOLLY'S AUCTION ROOMS

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Jolly's Auction Rooms, by 15 February 1969.

HENRY FORDS

WANTS

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Henry Fords, by 15 February 1969.

SOTHEBY & CO.

34/35 NEW BOND STREET, LONDON, W.1

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Sotheby & Co., by 15 February 1969.

at 115 Chancery Lane,

(Hodgson's Room)

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, at 115 Chancery Lane, by 15 February 1969.

CHILDREN'S

AND JUVENILE

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Children's and Juvenile, by 15 February 1969.

STOURTON

FRASER, MISS LATH

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Stourton Fraser, by 15 February 1969.

BOOKS

BOOKS

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Books, by 15 February 1969.

PERSONAL

PERSONAL

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Personal, by 15 February 1969.

Typing

Typing

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Typing, by 15 February 1969.

IMMEDIATE ADVANCE

IMMEDIATE ADVANCE

Applications are invited for the post of Lecturer in the Department of English Literature. The successful candidate will be required to teach and supervise the study of English literature and to contribute to the development of the Department. The post is full-time and carries a salary of £1,200 per annum. Applications should be sent to the Registrar, Immediate Advance, by 15 February 1969.

SOTHEBY & CO.

34/35 NEW BOND STREET, LONDON, W.1

Telegrams: Abinlio Wesdo London. Telephone: 01-405-1111

at 115 Chancery Lane, (Hodgson's Room)

Telephone: 01-405-1111

TIURDAY, 28 FEBRUARY, 1969, following day at 11 a.m.

PRINTED BOOKS, the property of the late DR. V. BLOCH, M.A., F.R.S., F.R.E., and other owners, comprising

BIBLIOTHECAE, 1924-1925, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 97

A poetry of plunder

BASIL BUNTING: *Collected Poems*. 159pp. Fulcrum Press. 35s.

RICHARD EBERHART: *Shifts of Being*. 88pp. Chatto and Windus. 21s.

LORENZ NIEDECKER: *North Central*. Pages unnumbered. Fulcrum Press. 25s.

HARVEY GROSS: *Plans for an Orderly Apocalypse and Other Poems*. 43pp. University of Michigan Press. London: Barrie and Rockliff: The Cresset Press. 35s.

Mr. Bunting has always had a good ear for idiom and cadence, and an eye for evocative detail. He has hunted continually for fresh experience to which he could give an immediate response. He has found languages to master, new places to make his habitation, epochs of history to digest, oil-bath people to inspect. But in the long run these self-imposed demands committed him to a series of challenges that wasted his versatility. What he has always required was a meaning proper to his art. What he has ended up with is a faith that art is meaning. In his *Collected Poems* he parades exotic lore like a showing of *hume couture*. We are to gaze at the bold juxtaposition of slang and archaism, colloquial syntax and poetic inversion. We are to stare gratefully at events recovered from medieval Japan and tiles carried home from Persian mosques. Our eyes are to dazzle with the montage that makes Venus a Cypriot whore, turns Kyoto into New York, or identifies Villon with Hunting.

As for the point of it all? We learn that true art is ennobling and false art is immoral, that technology spoils fine landscapes, and that the creative imagination can transform sordid humiliations into poetry. Lessons as dubious or commonplace as these lie already stored up in enough slender volumes; and Mr. Bunting's aptness of eye and ear only makes one wish he might fix his mind awhile on plainer things and rarer thoughts. It is a bleak comment on his decades of striving to perfect a style that when he at last chooses to celebrate his Northumbrian beginnings the vision should recall William

Morris's picturesque medievalism. Finally, bubbling among lyric, exotic, earthy, and historic surfaces are the ironies and sarcasms: epigrams that lack reverberation and bitterness that needs particularity. If Mr. Bunting had less talent, these complaints would be pointless. But phrase after phrase demonstrates his command of resources that better-known poets have not acquired: e.g., on Libya in wartime:

empty, Arabs feeding vines to goats; at last orchards aligned, girls hawked by their mothers from tent to tent, Tripoli dark under a cone of tracers.

Mr. Eberhart's problem is almost the reverse. He knows perhaps only too well what he means. All he wants is the power to convey it. Fourteen years ago, Wallace Stevens thought Mr. Eberhart was "really getting under way". But *Great Prayers*, which appeared soon afterward, came full of expressions like "halcyon glow" and "ineluctable meanings", and had nothing in it to match the early, death-lensed (and overrated) poem "The Groundhog". *The Quarry* followed five years ago, opening with an ambitious long poem "The Kite". Again one regretted the weakness of the language and the bathos of the simile: "a fallen kite—Quickly dashed this suit, delicate as sensation; a dead woman". "Her loss is as something beautiful in air". Again the poet reached for Wordsworthian intuitions and secured unconvincing assertions of vague ecstasy. In *Shifts of Being*, Mr. Eberhart makes one suspect again that he works too hard on the end and not enough on the means. The great old themes are here: mortality, regenerative communion with landscape, the breach between man and nature. So are an aging man's dislike of change and nostalgia for things past. So also are insignificant rhythms and grating rhymes, non-cumulative repetitions. Most sadly one notices how seldom he possesses the right words for the images he yearns to set before us, and these in turn hardly suggest the vision he felt before their originals.

He comes nearest success in a few short, bare poems like "Memory". There must be time when you, too, dream Of the perfection of the evening music Glancing from the resistance of the curtains To seal the heart in certain silences.

Dedication

Your presence, love, like the underlight of trees within a wood, that quiet pleasure I could always predict, often request.

But to tell you, somehow share this pleasure in writing, always unbidden, seldom predicted and solitary.

This you request of me and I in return promise to share these ten years past yet find no words, none like your presence.

PETER HOLE

When the possibilities of an earthly Play among the shadows of the curtains And, invisibly, descend upon the flesh Suspense of being, benediction and essence.

Miss Niedecker is a modest, cheerful writer whose publisher has served her ill in *North Central* with an over-

blains supplies the form of several poems, especially the last and longest, "Wintergreen Ridge", in which the book culminates. Miss Niedecker often tries to let the succession of images carry so much implication that a few discursive touches and cool hints of her own attitude will point us to the generalizations on her mind.

German verses for eye and ear

PAUL CELAN: *Fulcrum*. 121pp. Frankfurt: Suhrkamp. DM 12.

ERICH FRIED: *Zellfragen*. 93pp. Munich: Carl Hanser. DM 2.80.

ERNST JANDL: *sprechblasen*. 95pp. Berlin: Luchterhand. DM 9.80.

To anyone asking what is going on in West German poetry today these four volumes provide a good answer: *Fulcrum*—a new collection by Paul Celan, the most considerable poet of his generation; *Zellfragen*—a further volume of committed poetry from Erich Fried, whose incredibly prolific spell continues; *sprechblasen*—a new collection of (mostly) phonic poems by one of the foremost practitioners of the genre, Ernst Jandl; and, for good measure, *Fenster*—the collected work of Gerhard Rühm, one of the leading Austrian experimental poets of the late 1950s. All that is lacking to make this a truly representative cross-section of West German poetry today is an example of the "new" realism favoured by many of the best young poets, for instance, Heiner Bastian (whose *Beobachtungen im Luftmeer* was reviewed here on February 7).

Although Paul Celan's work is highly original and accomplished, it is also highly ambiguous in every sense. It is not only that his poetry, even more than Trakl's, is itself "ambiguously ambiguous"; it is also poetry whose greatest strengths are at the same time its most obvious weaknesses. He has long since broken through the barrier of silence which threatened him after his first three collections; but his poetry has continued to bear the stigma of silence in the sense of being a kind of "tober elus". Celan, has consistently won new shades of meaning from the German language, has made it perform in previously unheard-of and even unsuspected ways; but this magical German of his does tend to be an esoteric, *Gebetsprache* whose associations are known to the poet alone. Many of his poems cannot be fully appreciated without reference to other poems, and this is particularly true of these latest poems in *Fulcrum*.

which are even denser and more untranslatable than before. Many of the eye-images, for instance, only make sense in the context of the obsessive eye-complex as a whole.

Though his avowed aim is the discovery of reality, what he discovers or creates is an inner reality (compare Rilke's "Nirgends, Geliebte, wird Welt sein, als innen") that has only tenuous, verbal connections with what is generally understood by reality. Whether this post-Symbolist poetry in the tradition of Mallarmé and late Rilke is as appropriate in 1969 as it was in 1949, or even 1959, is an inevitable question. Besides, Celan's range may have developed considerably in his most recent collections, but the style has not. There is a parallel with another (very different) poet: R. S. Thomas. The present reviewer admires R. S. Thomas's work no less than Paul Celan's, but is similarly disappointed when each successive volume is so much the same as its predecessor. Surely there is something wrong when a poet goes on writing in the same way for twenty years: either he is the victim of his own style—or better, manner—or he has nothing new to say.

Erich Fried's *Zellfragen* is his third new book of poems in as many years, quite apart from the recent new edition of his first major collection (*Gedichte und Gegengedichte*, under the title *Gedichte und Gegengedichte*). It contains a further selection of personal and political poems in the manner of *Anfechtungen* (1967), and is therefore most welcome. But in the circumstances more interest inevitably attaches to Fried's next collection. Having departed the B.B.C. after seventeen years, it seems likely that the political element in his work will become even more dominant than in the past few years; whether the spectacle of Soviet imperialism in action in Czechoslovakia will save him as a writer remains to be seen—but his many friends and admirers will hope that it does. They certainly did not enjoy seeing the new Stalinism making nonsense of his farwield broadcast (reprinted in *Kirchberg*).

sprechblasen is a new volume by Ernst Jandl, whose collected *Lyrik und Lullie* appeared in 1966. It contains

anthologized in Emmet Will's *An Anthology of Concrete Poetry*. What is new is the eye-complex as a whole. Landl now seems to be the optical element. Hitherto the linguistic material "reduced to phonic poems, and it was as a performer of phonic poetry that these new texts depend on the eye-complex as a whole. Landl now seems to be the optical element. Hitherto the linguistic material "reduced to phonic poems, and it was as a performer of phonic poetry that these new texts depend on the eye-complex as a whole.

Following his anthology *Gruppe*, we now have from Fried's *Fenster*, a collection of Rühm's own main work from 1966. Gerhard Rühm—like Bayer, Friedrich Achleitner and Wald Wiener—was of course a member of the working collective Vienna Group, which is likely remembered above all because Rühm was a founder-member, but also because it produced a number of interesting and substantial experimental work, particularly in the fields of dialect and phonic drama, "total" theatre, and largely thanks to the Vienna Group, Rühm's *Fenster* contains many different types, the most accessible and arguably best of all falling within the category of "poetry": both Rühm and Fried are major contributors to the movement. Here visual form and content operate simultaneously, Rühm is a composer. Rühm was the first poet since Laotz to make use of typographical devices to achieve visual depth. This is important, for concrete poetry is demanded for its effect upon the visual memorability. This is why Rühm's work, for all its satiric, is sufficiently intelligible to be sufficiently intelligible.

Not tragedy but tragedies

NICHOLAS BROOKE: *Shakespeare's Early Tragedies*. 214pp. Methuen. 21s.

The imprint left on the Shakespeare canon by A. C. Bradley is extraordinarily difficult to efface. Many still have to make a conscious effort to avoid using such phrases as "Shakespearean tragedy", "the four great tragedies", and so on. And yet the death-directed impulses of the associations assert themselves. The way of thinking which it presents, with its implied grouping of Shakespeare's plays into a certain hierarchy, is much less easily shaken. Like several other recent critics he wants to break down the artificial division of those "four great tragedies" to make us see that there are only tragedies. In particular he wants to take a fresh look at some of the early plays which Bradley never came to consider. In this book the verses drove him to find peculiarly appropriate examples of his own character or history, and sounds oddly disengaged by the actions he reports. Evidently, then, why it should have been in words that might suggest a tenuous speech. Echoes and allusions come between him and emotions without enriching them. One does not feel disgraced by the nicely tuned lines, but one feels a special excitement about the poems Mr. Brooke writes or reads about it.

It all comes down to the family "We have a lovely little parenthesis in the vegetable animal"

In *Plans for an Orderly Apocalypse*, Mr. Brooke is more deeply moved by the cult of the forms he reports by the reflections that he receives. This would not be the verses drove him to find peculiarly appropriate examples of his own character or history, and sounds oddly disengaged by the actions he reports. Evidently, then, why it should have been in words that might suggest a tenuous speech. Echoes and allusions come between him and emotions without enriching them. One does not feel disgraced by the nicely tuned lines, but one feels a special excitement about the poems Mr. Brooke writes or reads about it.

In *Richard III* Mr. Brooke sees a fruitful conflict between the sense of history and the sense of tragedy. "History" represents a crushing weight of retribution; and in the world of the play "to be good, is to submit to the crushing weight; the only resistance possible is the way of deliberate evil". The final effect of *Richard III* is to make of Richard—however paradoxical it may sound—such a monster of wickedness—a representative of humanity, a type of Mankind, even "an emblem of the tragic ennoblement of man". This is an original and striking view of the play; but one may feel of it, as of

pleasantly, unpretentious, and agreeably solicitous of the reader. (But one is occasionally jolted by Mr. Brooke's fondness for sentences without verbs.) The book itself is hard to summarize, since it avowedly aims at demonstrating the multiplicity, rather than the unity, of Shakespeare's tragic concerns: it makes its effect as a series of essays rather than as a continuous argument. As such it is well worth reading. Mr. Brooke is a sensitive analyst of style: for example, these six essays all examine the opening scenes of the respective plays and find some fresh things to say about them—even about the celebrated first scene of *Hamlet*. He is also responsive to the use of stage emblems, the devices Shakespeare uses to place emphasis on an episode or incident. And he is good at finding ways of talking about the imaginative pressures which give shape to each play's "world". Among the best things in the book are the essays on *Titus Andronicus* (in which Mr. Brooke finds "a tremendous inventiveness and intelligence") and on *Hamlet* (a partial, but very sympathetic chapter).

In *Richard III* Mr. Brooke sees a fruitful conflict between the sense of history and the sense of tragedy. "History" represents a crushing weight of retribution; and in the world of the play "to be good, is to submit to the crushing weight; the only resistance possible is the way of deliberate evil". The final effect of *Richard III* is to make of Richard—however paradoxical it may sound—such a monster of wickedness—a representative of humanity, a type of Mankind, even "an emblem of the tragic ennoblement of man". This is an original and striking view of the play; but one may feel of it, as of

several other such interpretative passages in this book, that it needs further argument to be made as effective and convincing as it might be. At those points which require careful argument Mr. Brooke tends to resort to a rhetorical assertiveness, even to a dubious use of metaphor: "Man-kind, here, is no more than dead skulls on the slimy bottom of the deep; and if any jewel shines in the eyeless socket, it is not Richmond, but Richard himself." This sort of thing has the effect of leaving the reader, at the book's conclusion, with a sense of uncertainty as to how solid and substantial Mr. Brooke's insights have really been.

The chapter on *Romeo and Juliet* makes an acute commentary on the play's imaginative ambivalences, and finally "places" the erotic experience of the hero and heroine as "the love-death embrace of the 'sonneteer' tradition, which regards both its superiority and its inferiority to the world of common day". Much of this chapter is excellent, although one would like more evidence that Shakespeare intended to bring out the "inferiority" of Romeo and Juliet's love: a good deal of Mr. Brooke's commentary relies on noticing (as he says at one point) what something "is not" rather than "what it is"; but the result may be to place an emphasis foreign to Shakespeare's intentions. Moreover in his analysis of Juliet's speech "Gallup ape, you fiery-footed steeds", he injures his case by what seem to be some misreadings which are gross in more senses than one. According to Mr. Brooke, "Juliet's desire for night becomes a cluster of powerfully associated ideas; night, of course, is sexy; it is blindness; it is the 'madness' of a brothel". The last phrase is prompted by Juliet's "Thou

civil-suited matron, all in black". Mr. Brooke's interpretation of this as a brothel-keeper seems in defiance of the obvious meaning. Juliet surely means what she plainly says; night is like a soberly dressed matron, a respectable married woman, not a brothel-keeper. Similarly, "must experience the wish to be a whore in the fullest sense"—but, again, Juliet's frank sensuality is not whorish, and it is a coarse distortion which tries to make it so. One wonders, too, how many readers will be au fait with the meaning of the words in the following parenthesis when, after quoting the lines

Give me my Romeo; and, when he shall die, Take him and cut him out in little stars...

Mr. Brooke comments: "This 'gentle night' is death; both in the seventeenth century sense as orgasm (hence the extraordinary image 'cut him out in little stars'), but also as literal death".

The chapter on *Julius Caesar* also suffers (as it seems to one reader) from a few serious lapses of judgment. This reading of the play is excessively detached, at times modishly flippant, e.g., "Brutus' suicide is overdone, as everybody coyly declines to kill him, but it is certainly not deliberate farce...". This kind of comment—"coyly"—not deliberate farce—makes one regret that Mr. Brooke has something of the extreme over-cleverness, even Alexandrianism, of contemporary Shakespeare criticism, which allows itself to get distracted from the mainstream of sense and feeling into wild, even silly, marginalia. At such moments Mr. Brooke is not a good guide to what is happening on the stage.

Faber & Faber

Check list for March 10th

The Doukhobors
by George Woodcock and Ivan Avnkumovic
With fifteen illustrations. 55/-

Crete
by Robin Brynns
With 31 illustrations. 45/-

Korea: 1950-1953
by Edgar O'Ballance
With nine maps. 80/-

LSD, Man and Society
edited by Richard C. Debold and Russell C. Lenz
In the series "Society Today and Tomorrow". 42/-

Drug Dependence
by J. H. Willis
A study for nurses and social workers. 18/-

The Alexandria Quartet
by Lawrence Durrell
Large crown 8vo edition, cloth bound. (March 7th). 60/-

The Meaning of Art
by Herbert Read
New and revised edition. With 70 illustrations. (March 7th). 25/-

A Choice of William Morris's Verse
edited by Geoffrey Grogson. 25/-

James Joyce's "Dubliners"
edited by Clive Hart
A collection of critical essays. 42/-

Cook Now, Dine Later
by Catherine Althaus and Peter French-Hodges. 85/-

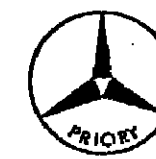
Your Book of Knitting and Crochet
by Muriel Gorman
With photographs and diagrams. 15/-

CARE & WELFARE LIBRARY

A NEW SERIES OF BOOKS FOR PARENTS TEACHERS & MEDICAL/SOCIAL WORKERS

Edited by COLIN MORRIS, B.B.C. interviewer, *People in Conflict*.

First Titles 7th MARCH Price 10s.



Published & Distributed by THE PRIORY PRESS LIMITED
Angel Pavement, Royston, Hertfordshire. Telephone 3555

LIBRAIRIE DU REGARD

Sciences Humaines Recherches Bibliographiques Catalogues des Nouveautés Tous les Deux Mois Envois rapides en province et à l'étranger 41 rue du Cherche-Midi PARIS 6e Tel. 222-98-58



The Oxford English Source Books

Nancy Martin

1. Here, now and beyond 2. Truth to tell

Anthologies with a workshop bias designed to provide sources for children of 11-14 to make things with words. 10/6 each

Some other anthologies of prose and verse

Come down and startle Jeffrey Aldridge. 11.75 9/6

Things being Various Simon Clements, John Dixon, Leslie Strata (the Reflection team). 24.95 10/6

Never till now Edith Cope and Norman Stephenson 15.95 9/6

Imaginative writing arranged under themes, the first two illustrated by photographs, the third by drawings. Teacher's books are available free.

Write also for the booklet, *New English from Oxford*, which describes OUP's contribution to the revolution in the teaching of English in schools. This is available free from the Education Department, Oxford University Press, Walton Street, Oxford.

Oxford University Press

Two important books by the distinguished American scholar

Robert Jay Lifton

Revolutionary Immortality
Mao Tse-tung and the Chinese Cultural Revolution

An essential study of Communist China; more than that, it is an original, intellectually exciting, gracefully written and wholly accessible essay on an aspect of human individual and mass psychology as it operates in contemporary revolutionary circumstances around the world. New York Times 36s

Death in Life
The Survivor of Hiroshima

Dr. Lifton quotes extensively from interviews and includes, in addition, a mass of literary, political and social data which enable the reader to construct a remarkably vivid picture of what the bombing did physically and mentally to those who survived it. *Charles Rycroft, New Statesman* 65s

Weidenfeld & Nicolson
6 Winsley Street London W1

which will be of value to students of French literature.

The book is given a traditional division into three parts, two of which in their turn divide into three chapters (as is only fitting in a study of a rather capacious playwright, this symmetry is boldly broken by a final part with only two chapters). In the first part M. Morel runs somewhat mechanically over the main themes of the plays and attempts with varying success to link them all to his main thesis: that Rotrou's theatre is essentially concerned with bringing order from disorder—"l'ambiguïté surmontée nous apparaît... comme l'unique sujet des oeuvres théâtrales du poète".

This contention is demonstrated much more clearly (though not without some symmetrical repetition) in the second part, not surprisingly entitled "Les Structures". M. Morel shows how Rotrou's plays, with the exception of *Causes* and the partial exception of certain faragi-comedies, succeed in reconciling the forces of disorder, the confusion and ambiguity which have been allowed to run riot in the first four acts. He quite rightly stresses the extreme importance of suspense and surprise in Rotrou.

It is good to find that the third chapter is devoted to the stage presentation of the plays and there are some interesting things here concerning the stage sets of the period (Rotrou's taste for the splendid is given fair emphasis) and various aspects of acting technique and diction. In view of the lack of contemporary documents these are in the nature of things only conjectural, but it is right that they should be discussed. Sometimes, too, the author is successful in relating his findings to his main thesis (as when he talks about the ambiguity or mystery of certain stage sets, but at other times one feels that he is straining too much to give a rather spurious unity to the results of his research.

Finally we are given an appendix on language. This appears to be rather an afterthought, as if the author had got a collection of *files* but no time to use them. As it stands it is a somewhat unhelpful addi-

tion of ironical passages and conceits, and it reveals in a raw form the compilation which is the basis of the rest of the book. Probably some such method is inevitable in thesis-writing; the trouble here is that the plays are broken down into fragments which are then put together in a different order to make up thematic and other mosaics. Never do we stay with any one play for more than about three pages.

What with this and the rather portentous impersonal style which is another feature of the genre, this thesis is not exactly compelling reading, but it does make a clear case for the interest of this theatre of ambiguity and does so without using the unnecessary term baroque—which must thrust itself insistently on anyone writing about Rotrou. What one might question is the point which M. Morel repeatedly makes against earlier critics: that Rotrou's plays (with the exception of *Causes*) show the triumph of order over ambiguity, the victory of Providence over the ill-fated confusions of human life. Isn't this making too much of the fact that almost all Rotrou's plays have happy endings? It may work for *Saint Genest*, but does it work for a conventional comedy like *Les Soeurs*? The ending of *Vespéral*, for instance, like the ending of such Corneille plays as *Nicomède*, is reassuring in the manner of a fairy tale and will send the average audience home with a pleasant warm feeling, satisfied at having the evening's puzzles sorted out for them. But just as it would be anachronistic to see in the early seventeenth-century predilection for complication and illusion a sort of existentialist anguish, it is also surely excessive to see in the endings which resolve the confusion an affirmation of Providence.

Luigi Pirandello: *Three Plays* contains the Italian texts of *Sette personaggi in cerca d'autore*, *Enrico IV* and the less well-known rustic comedy *La giara*, included here as a "senecapen-sieri" (233pp. Manchester University Press, Paperback, 16s.). The book has been edited with notes, select vocabulary, bibliography and introduction by Felicity Firth.

MENTS

**COUNTY COUNCIL OF THE COUNTY OF
STIRLING
COUNTY LIBRARY**

Chartered Librarian for Mobile Library. Applications from post-qualified Librarians will be considered.

Salary scale—Chartered Librarian £1,020 to £1,465

to pass a medical examination for admission to Superannuation Scheme.
Applicants, with the name of two referees, should be forwarded to the
County Librarian, County Library Headquarters, Information Office, Spital
Street, Stirling, within 14 days of the appearance of this advertisement.

JAMES D. KENNEDY,
County Clerk.

County Offices, Viewforth, Stirling.

APV (1/1715-1,925)
Applicants should be Chartered Librarians with wide experience
and an interest in Art Gallery and Museum work would be an
asset.
Further particulars may be obtained from the Borough Librarian
and Curator, Municipal Library, Avenue Road, Leamington Spa.
Closing date 17th March, 1969.
JAMES N. STOTHERT, Town Clerk.

Applications are invited from interested librarians to the post of a full-time Section Officer of the London & South Eastern Library Region to be initiated on 1st April, 1969, by the amalgamation of the London Union Catalogue organisation and the South Eastern Library Catalogue. The successful candidate will be required to undertake the amalgamation of the two systems and to administer and develop the work of the organisation.

The salary will be in accordance with the highest range in Range 1 of the Principal Officers scale (£2,700-£3,070) inclusive of London Weighting allowance. The post will be supernumerary under the Local Government Superannuation Scheme.

Full details and application forms (to be returned by the 12th March, 1969) may be obtained from the

Acting Hon. Secretary to the Library Council, Mr. F. Sainsbury,
c/o East Ham Library, High Street South, London, E.6.

WEST SUSSEX COUNTY
COUNCIL.

COUNTY ARCHIVIST

The appointment will become vacant in April. The holder of this office is also appointed ARCHIVIST to the DIOCESE OF CHICHESTER.

Applicants must have appropriate qualifications and experience and be capable of a high standard of scholarship, combined with an ability to carry out a programme of County administration.

Salary scale £27,055-£37,075.

THE 10th
**YEATS INTERNATIONAL
SUMMER SCHOOL**

9th to 22nd August, 1969
Sligo, Ireland

Director :
A. NORMAN JEFFKIS,
University of Leeds.

LECTURES AND SEMINARS, daily on subjects of Irish Studies, Anglo-Irish literature and History, conducted by distinguished Irish, British and American Scholars. Plays,

Further particulars, including statement of details required from the Clerk of the County Council, County Hall, Chichester.

For information and bookbates apply to :
Mrs. K. Moran,
Stephan St., Silgo, Ireland.

DRITY

Geffrye Museum

Myra - Museum, who combine good organizing ability, appropriate high qualifications and experience, and relevant interests. Salary scale: \$2,175, \$2,260, \$2,345, \$2,430, \$2,535, \$2,640, \$2,748. An appointment of Knight made above the minimum of the scale. Order of St. Sava of Egypt in possession of his palace. Self Help. Town in Japan. was subdued in 1860. 71.

_____ ADDRESS _____

REQUIRED _____ ISSUE DATES _____
 LIES TO : _____
 of, The Times Literary Supplement, Printing House Square,